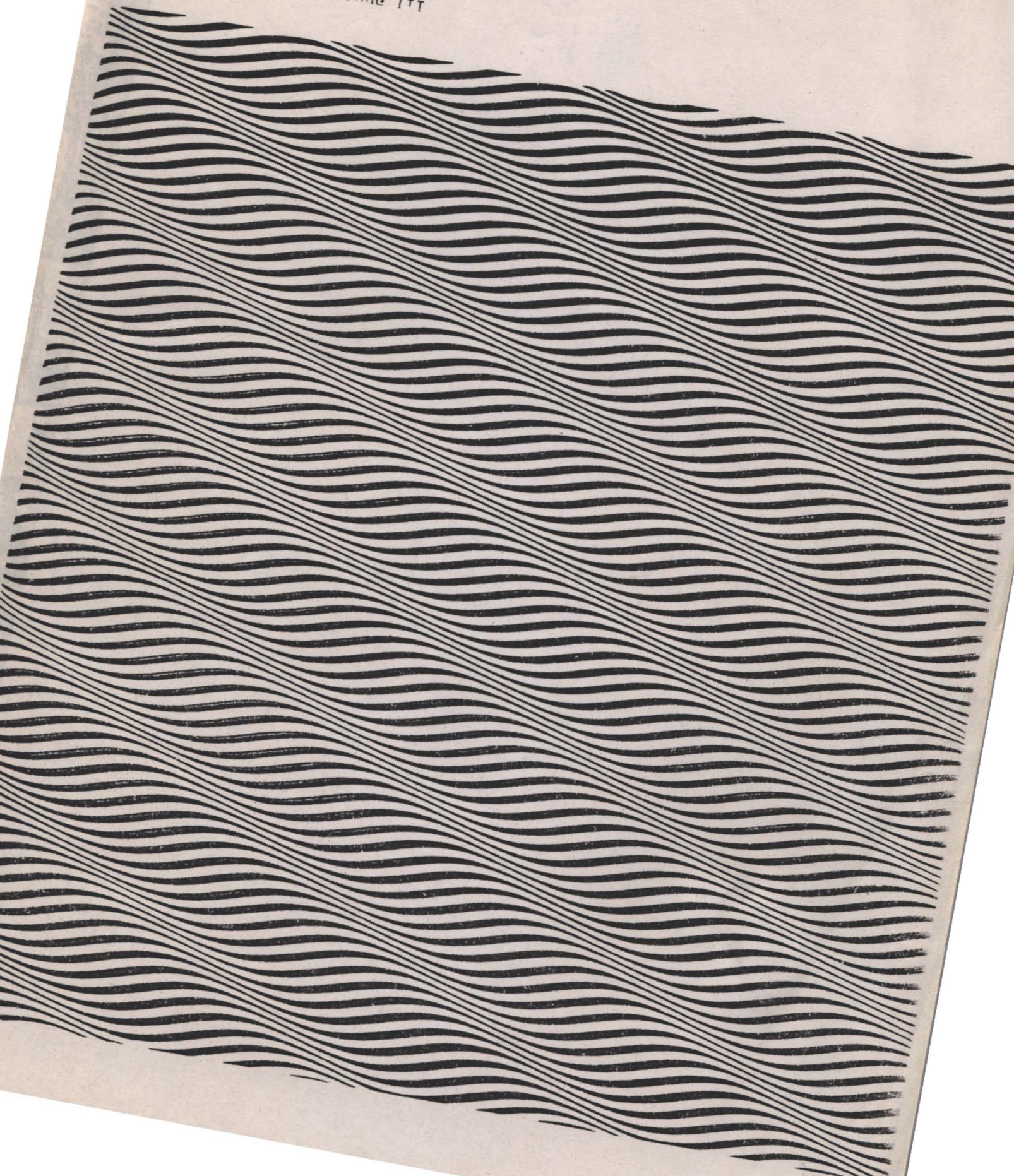
Coclest Petard
Vol. I Issue III



Coolest Retard

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Contribute Everyone; this means Ric who had better send something we can print! Seriously all contributions, and we mean mean all should be sent to 1134 West Armitage Chicago Il. C/O Newcomer 60614

The Seal of Deformity

RETRO CORNER 1ST IN A SERIES

THANKS TO JIM NASH

OUR FRONT PAGES

ACERPTS FROM THE OCCUPANTS 2ND NOVELLA: ups and downs with bands that visit chgo. and or live here.

" he man, could you get me a girl or a drink or a shot, or just about any fuckin' thing you could imagine."
. these are the words that OCCUPANT has come to live with in the decadent predictament of the rock scene in chgo. " when it first started i just did it as a favor; you know, hey man, what about some ganja? and at the time i had access to good reefer, so it was no 'prob' to lay a couple of 'jays' on the boys.

the next thing i knew the boys were asking about certain girls that went to their respective shows. and at the time i happened to know the bulk of the girls attending the gigs. so i gave them the lowdowns on which were tasty and unattached and which liked to fuck but were'nt that smart(which is always a factor) etc.

and then it was coke and ludes time. and then it was coke and ludes and locker room and mixed sexual bouts in living rooms and bedrooms and rooftops etc.

i quit my job and put my wife out on the street to earn rent and cigarette money. the rest of my time was spent procuring drugs and women and young puerto rican faggotts for these rock stars. i was hooked vicarious on their care free lives; creating this powerful music that stirred seven thousand souls a month into neo romantic frenzy's. i wanted to be one of them, and if i could have gotten my index finger to cover two strings on an F chord i would have been a rock star too. but fate held its head.

one of the most bizarre occurrances happened when this one rock star got hooked on h and had to be bussed all the way to detroit to have a complete blood r transfusion, replacing his blood with the blood of nick jerk, iggy's half brother. it did'nt work out althg the rock star became a recluse and then became jewish and died a horrible death.

after that i wanted out. they pleaded with me to stay on 'just till the end of the tour', but i finally managed to escape when i was with staayfish in st. louis and our gig was cancelled. i told the fish i was going out for some more bagels and the road i hit. i only tell these stories now because most of the band s are not together anymore; if they were i would feear for life and limpb.

i hope any youngsters out there who may read these accounts decide upon more glamourous careers such as accountants and lawyers. rock and roll will kill the average savage. go west young persons for i have been around the elite and i would much rather be working at sears and have only one girlfriend. so would many of our rock srtars,... if only they lived long enuff to tell you about it. next installment: money lawyers and guns etc.

BLACK DAYS OVER FOR WHO

THE WHO's legal entanglements have been sorted out. Following Decca's rush release from their LP, the first newie is a Pete Townshend composition called "I'm A Boy". "It's very peculiar", Pete told me. "It's also humorous. I've got no idea at all how it will go. The other side is called 'In The City' and was written by John and Keith."

Obviously Pete is relieved that there is a new single on the horizon. "It puts an end to a very depressing, nothing period", he said. "We were still getting a lot of work and drawing big crowds, but something was missing. We felt that there was nothing behind us, we lacked authority. The money situation was very depressing too. We had steady 'pay packet' money but there was nothing really big coming in on top of it. I'm afraid that there were audiences here and there who reminded us of the old days when we had just started. Because we were not chart successes at the time they were cooler. It was a case of going back to our old audiences—the ones which just stand around. Now and again, I thought, 'We must be back in 1958'."

To make the situation worse for the recordless Who, many people in the business kept knocking them. Now and again, they would come [illegible]nts which were little short of slander. The Who had done this, the Who had done that, what objectionable people they were. The major Who failing, so people reported, was their complete unreliability. If they didn't make it to a booking then they were "doing a moody". Pete had plenty to say in the group's defence. "We have an enormous amount of work", he said. "Sometimes we are playing seven dates a week with long distances to travel in between. We have always had to do a lot of appearances; people just don't seem to realise this. We are not like the Walkers who only make two appearances a week. We might be dead on time for five bookings out of six but, if we are late for one, then we get the book thrown at us.

LONG TRIPS

"During the last couple of months it has become harder and harder to keep going. None of us are particularly Spartan and the travelling has always taken it out of us. The Merseys, on the other hand, seem to wallow in it. A trip of 500 miles is nothing to them, but it is to me, and it shows in my playing and the way I get on with the rest of the group. I have to be relaxed and rested before I can do my best."

NEW TREND

Are the Who going to start a new trend very soon? Possibly, but Pete, who would obviously be the instigator of any change in the group, is a little confused at the moment. "I feel that I am not limited in any way now", he explained. "the reason being that I've been called so many different things that they've all cancelled each other out. People don't expect me to comply with any preconceived impression, so I'm free to do what I like. But this, I find, is frustrating. It's like saying to someone, 'Go into that big field over there and run about, anywhere you like, at any speed you like. They'd find that much harder to do than if you told them to run down a white line at any speed they liked. I'm free to do just whatever I please, but just what it's going to be, I don't know."

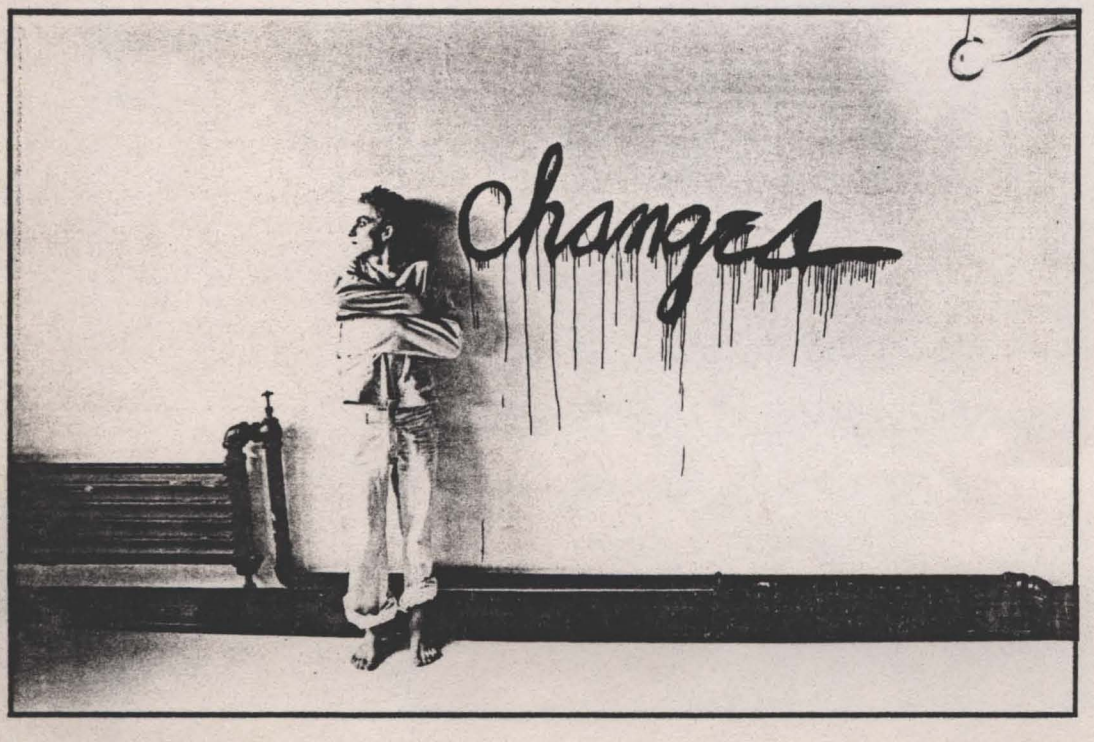
Who drummer, Keith Moon, has literally barricaded himself off from the problems which have surrounded the group. At the last count he was using two kettle drums, foot drums, four deep toms, four small toms and five cymbals. Not forgetting, of course, the two sets of sticks he always uses at the same time. John is trying out a new giant set-up which incorporates 15 in. speakers instead of 12 in. He seems well pleased. Pete has decided to settle down with his massive Marshall gear. "I went through a stage when I thought about designing and building my own set-up", he told me, "but I decided that it was a bit futile. It's very hard to improve on established makes anyway.

"HIGH SPOTS"

"I had a lot of ideas about 'tweeters', but when I thought about it I realised that certain acoustic 'high spots' just behind the bridge of any guitar would give a very high screech. This isn't feedback but an interaction. I tried a different amp from the Marshall for a while using it with Marshall speakers but although it gave a tremendous amount of power it was rather old and I had to keep changing the valves. After a while it got so bad that they were burning out in the middle of a performance so I had to change them twice a night. Eventually I gave it up as a bad job." That amp probably ended up in Pete's home studio. He told me that he's added to it since he did that home recording feature for "B.I.". "I've got an organ, another recorder, and a set of drums", he told me. "I'm still doing a lot of recording and writing. I seem to be doing 'beatier', simple stuff now. I think it will have more commercial appeal than the stuff I've done already. I'll tell you for sure when I see how this one goes."

KEVIN SWIFT

BEAT INSTRUMENTAL 2'6



HORSES, INC. presents:
Changes: A Retroactive exhibition
Sunday, Septemper 9th at NEO
2350 N. Clark St. Chgo.

*Spring 1977 - Howard Devoto Leaves the Buzzcocks, with whom he recorded the EP 'Spiral Scratch'. "The break has do with the fact that I'm tired of noise and short of breath", he says at the time.

*During the summer, Devoto places an advertisement in the window of the Virgin record shop in Manchester which results in the formation of Magazine with the original keyboards player Bob Dickinson.

*Between October and December, the band makes its debut at the last night of the Electric Circus and follows with two other dates in Manchester as well as an appearance on Granada TV's 'So It Goes'.

*Magazine having signed with Virgin Records, the first single 'Shot By Both Sides' is released in January 1978 and reaches No.41 in the national charts. With Dave Formula replacing Bob Dickinson, the band does a seven-date tour. "Shot By Both Sides is the best rock & roll record of 1978, punk or otherwise", says Rolling Stone.

*Second single 'Touch And Go'/Goldfinger' is released in April 1978, followed by a ten-date tour.

*First album 'Real Life' appears in June 1978 to enormous acclaim: "No one that has the slightest interest in the present and future of rock 'n roll should rest until they've heard 'Real Life'," says Melody Maker.

*Fourteen-date tour of Uk in July 1978, followed by European jaunt with Patti Smith. Drummer Martin Jackson is replaced by John Doyle.

*Third single 'Give Me Everything' is released in November 1978 coinciding with fourth UK tour of the year.

*Second album 'Secondhand Daylight' appears on March 30th 1979, preceded by a single 'Rhythm of Cruelty' (a different version to that on the album) "TV Baby' (which isn't on the album at all). Two tours - 12 college dates and a 20-date tour of major venues take place over the period surrounding their release.

Magazine are: Howard Devoto - Vocals
Barry Adamson - Bass Guitar
Dave Formula - Keyboard
John Doyle - Drums
John McGeoch - Guitar,Saxophone

THANK AND A TIP OF THE HAT TO GREGORY PICKETT

DISCOGRAPHY

Singles

January 1978	"Shot By Both Sides*/My Mind Ain't So Open"	(VS200)
April 1978	"Touch and Go/Goldfinger"	(VS207)
November 1978	"Give Me Everything/Big Dummy"	(VS237)
March 1979	"Rhythm Of Cruelty*/TV Baby"	(VS251)

Albums

June 1978 "Real Life" (V2100)

Definitive Gaze
My Tulpa
Shot By Both Sides
Recoil
Burst
Motorcade
The Great Beautician in the Sky
The Light Pours Out Of Me
Parade

March 1979 "Secondhand Daylight" (V2121)

Feed The Enemy
Rhythm of Cruelty
Cut-Out Shapes
Talk To The Body
I Wanted Your Heart
The Thin Air
Back To Nature
Believe That I Understand
Permafrost

*Different version to that on relevant album

MOTHER'S

August 24th&25th: fàshiön

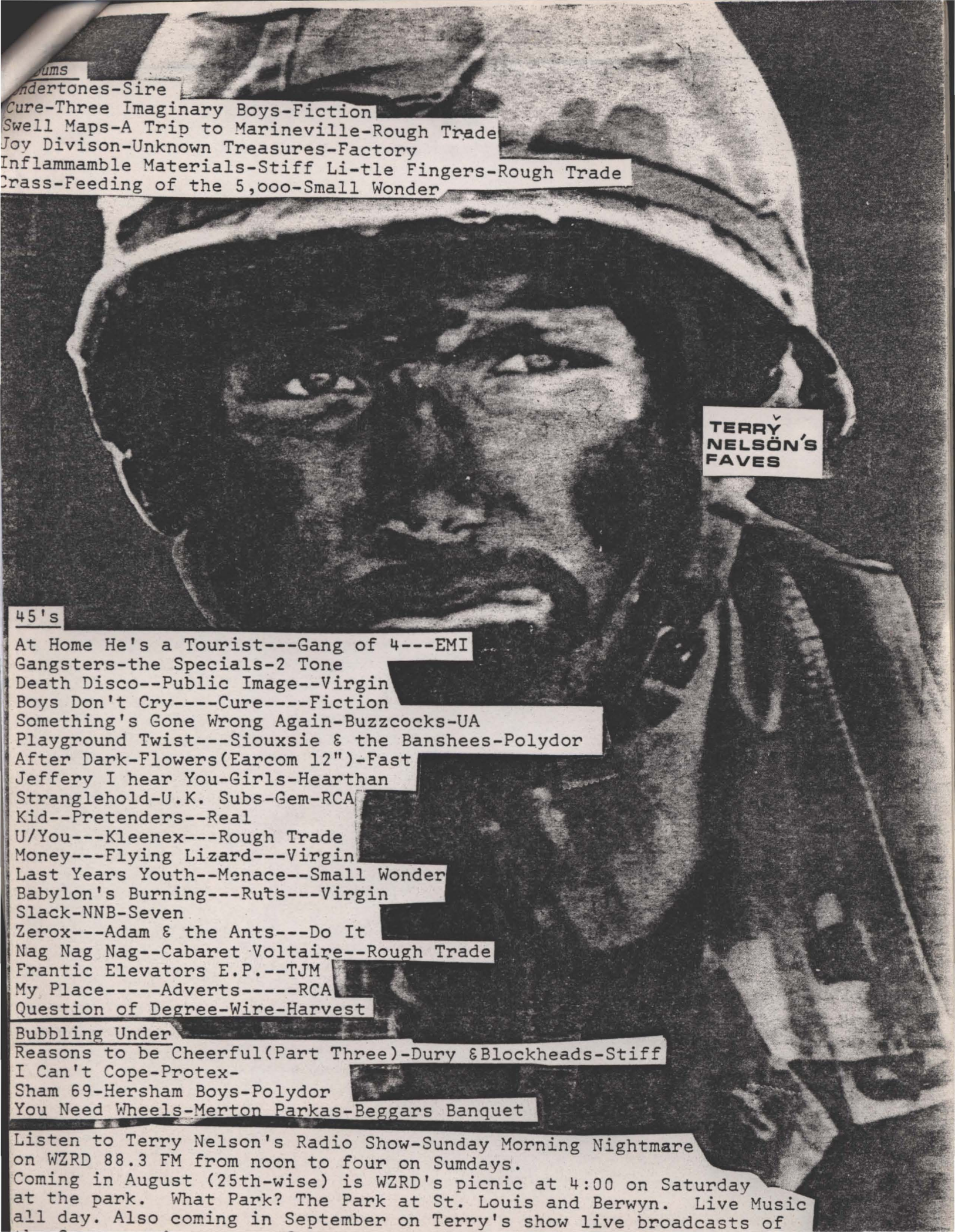
August 27th: Special Effects

August 28th: the Next

August 29th&30th: Freeze

Mother's-26 W. Division-Chicago-337-7006

"Where the Music cooks better than your Mother"



Albums

Undertones-Sire
Cure-Three Imaginary Boys-Fiction
Swell Maps-A Trip to Marineville-Rough Trade
Joy Divison-Unknown Treasures-Factory
Inflammamble Materials-Stiff Li-tle Fingers-Rough Trade
Crass-Feeding of the 5,000-Small Wonder

45's

At Home He's a Tourist---Gang of 4---EMI
Gangsters-the Specials-2 Tone
Death Disco--Public Image--Virgin
Boys Don't Cry----Cure----Fiction
Something's Gone Wrong Again-Buzzcocks-UA
Playground Twist---Siouxsie & the Banshees-Polydor
After Dark-Flowers(Earcom 12")-Fast
Jeffery I hear You-Girls-Hearthan
Stranglehold-U.K. Subs-Gem-RCA
Kid--Pretenders--Real
U/You---Kleenex---Rough Trade
Money---Flying Lizard---Virgin
Last Years Youth--Menace--Small Wonder
Babylon's Burning---Ruts---Virgin
Slack-NNB-Seven
Zerox---Adam & the Ants---Do It
Nag Nag Nag--Cabaret Voltaire--Rough Trade
Frantic Elevators E.P.--TJM
My Place-----Adverts-----RCA
Question of Degree-Wire-Harvest

Bubbling Under

Reasons to be Cheerful(Part Three)-Dury &Blockheads-Stiff
I Can't Cope-Protex-
Sham 69-Hersham Boys-Polydor
You Need Wheels-Merton Parkas-Beggars Banquet

Listen to Terry Nelson's Radio Show-Sunday Morning Nightmare on WZRD 88.3 FM from noon to four on Sumdays.
Coming in August (25th-wise) is WZRD's picnic at 4:00 on Saturday at the park. What Park? The Park at St. Louis and Berwyn. Live Music all day. Also coming in September on Terry's show live broadcasts of

SINGLE FILE

Factory Records have issued a new 45 from A Certain Ratio entitled "All Night Party" b/w "The Thin Boys". Both cuts feature droning, distorted guitar and synthesizer backing noise sung over by a low-pitched male voice. "All Night Party" has good lyrics but the flipside's music is better. Comes with a nice pic-sleeve and pic-label, worth checking out if you like the more experimental side of the new wave.

Jane Aire has her first 45 on Virgin out now in picture disc form, and it's fairly good. She was on Stiff previously, with a 45 and 2 cuts on the Akron compilation, and she still has the same writer/producer Liam Sternberg, who is similarly responsible for Rachel Sweet's 45's and album. Jane, like Rachel, hails from Ohio, but is in the pop mainstream more solidly than Rachel, who has evident country roots. "Call Me Every Night", the A-side of the 45, is a good love song in a mid-tempo style that goes through several brief tempo changes, and the B-side is similar. While not immediately gripping songs, repeated playings prove them to be quite listenable and show Jane Aire to be a singer we may hear a lot from in the near future.

Adam and the Ants have their new tune "Zerox" on a 45 and its an uptempo bizarre ode to duplicating with a "zerox" machine (his spelling!) (given England's concern for commercial names in popular songs Adam probably made a wise move-ed.) The production is good but the song has so little going for it that the production doesn't matter, as an impressive sounding nothing is still just a nothing. The b-side features a cute use of the phrase "Who taught you to torture (who taught ya?)" But otherwise is a big miss. Can't figure out why this group is said to be so good in England.

The Bears, from Ulster, Ireland, have released their first 45 on Good Vibrations International, which in their previous non-international incarnations have given us Rudi, Victim, Outcasts, Protex, Tearjerkers, Ruefrex, Xdreamysts, and the Undertones! The A-side, "Insane", is a slow, anguished shocker about insanity (perhaps) and the B-Side, "Decisions", is in a more uptempo vein, reminiscent of the Undertones vs. Johnny Thunders. Both cuts are pretty good, as are most of the releases on Good Vibrations.

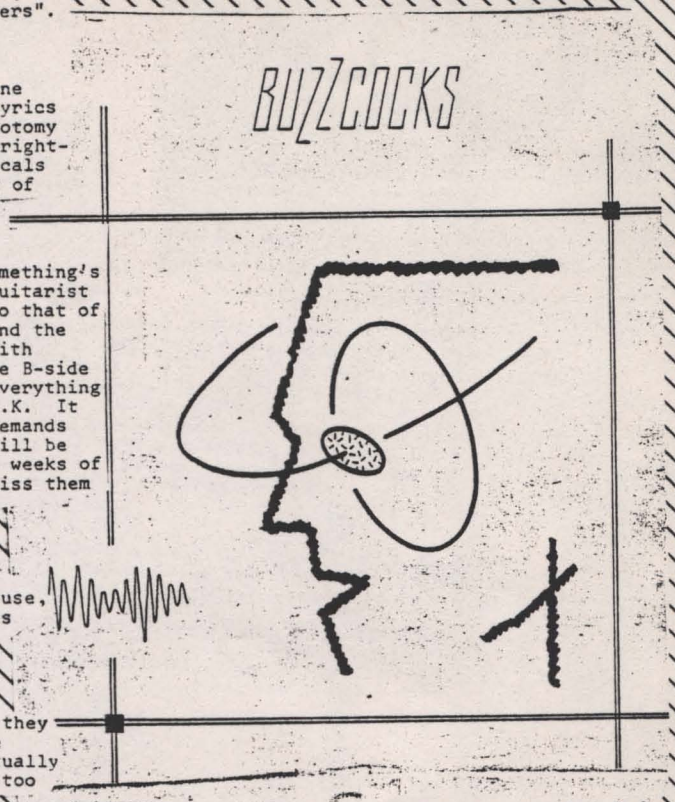
New Pleasures records have their first 45 released by Another Pretty Face featuring the songs "All the Boys Love Carrie" b/w "That's Not Enough" The band is a gutsy sounding contemporary pop band with two decent songs and the added bonus of the Rezillos' William Mysterious on Saxophone. The Lyrics to "Carrie" are printed on the backside of the pic-sleeve, and this 45 is a good debut from a promising-sounding group (who should change their name but not their sound).

The B-52's have released "Rock Lobster" in England. It's taken from their LP and has an unreleased flipside, "Running Around", which is a real hot instrumental. Their original 45 "Rock Lobster" b/w "52 Girls" was available before in England as an import from the U.S.A. and that 45 is supposed to be included in the first copies of the English release of their LP. This is the new LP version though, has a glossy pic-sleeve which is the same as the front cover of the LP, and the sound quality is excellent, making this a neat import 45 for us in the US.

The Angelic Upstarts are about to release their debut LP and the title cut "Teenage Warning" is out now on import 45. The Upstarts are produced by Jimmy Pursey of Sham 69 and their sound is clearly rooted in Sham 69 protest-punk, with shout along choruses and incessant buzzsaw guitars. Their weakness is their predictability and complete lack of musical taste or style, and the LP will be a punk success but a musical failure. This 45 is enough of a sample of their sound.The A-side is a pretty decent rebellious anthem, and the B-side is an incredibly misguided re-make of Cliff Richard's "The Young Ones", which has also been recorded by the Secret in 1978 and the Spys in 1979..(Not to mention the Lockjaw's version on Raw Records-ed.)

Absurd Records have released their first 45 by Blah Blah Blah called "In the Army" and it is a very bizarre synthesizer based rhythmic narrative about the aggressive nature of men in the army. As the singer/speaker puts it "I've got my gun, and I'm gonna go out and kill. Whoopee!" Tre's absurd. The b-side, "why diddle?", sounds a lot like Captain Beefheart at first but ends up going nowhere in an uninteresting way. The absurd label is yet another offering from Manchester but seems not to be involved with pop or rock music at all, at least not on this, their first release.

Two very early David Bowie songs have been reissued on pop records, licensed by Mercury Records, and they are "London Bye Ta Ta" b/w "Bombers". "London" is a story song about the english town and expresses Bowie's apparent lover-like disenchantment. It's a medium tempo, slightly orchestrated acoustic-oriented number with good, emotive Bowie vocals. "Bombers" seems almost like an excerpt from a war movie, perhaps a scene in itself, the first lines being "All Clear, wailed the sirens". The lyrics deal with the decisions and situation of wartime bombings and the dichotomy of the citizens' and soldiers' lives during the war. The music is a bright-feeling mixture of piano, bass, drums,and guitar, with high-pitched vocals and that "all clear" chorus. A very interesting glimpse into the past of an always interesting performer.



The Buzzcocks latest import 45 is "Harmony in my Head" b/w Something's Gone Wrong Again". The A-Side is written and sung by the second guitarist Steve Diggle who chooses to shout the vocals in a style similar to that of the Strangler's bass player's live vocals. It works pretty well and the sound is instantly recognizable as Buzzcocks, which was not true with Diggle's other recorded song, "Love is Lies" on the second LP. The B-side is far superior, however, as it's a great Shelley song about how everything always goes wrong just as it looks like everything's going to be O.K. It features a repeated keyboard sound and some fine guitar work and demands the listener to sing along with the title chorus. The Buzzcocks will be touring the U.S. in the fall, hitting Chicago during the first two weeks of September, and this 45 is just another reason why you should not miss them if they're in town.(I'll beleive it when I see it'.-ed)

Another Absurd Record comes to us in the form of 48 Chairs doing "Shap it Around" b/w "Psycle Sluts". The A-side has a real hot uptempo backing instrumental track and occasional vocals by a clear-voiced Chanteuse, the B-side is a saxophone-and laugh-dominated dub of the first side. This release from Manchester's Absurd label is much more accessible than Blah Blah Blah's, and would sound at home next to a Pretenders cut.

Gerry and the Holograms' debut 45 is yet another Absurd record, and they perform "Gerry and the Holograms" b/w "Increased Resistance". The A side is Gerry's Life story, while the B side is a synthensized drumsound eventually spoken over in a humourless Zappa like voice. A bizarre release but not too inacessible.

The Donkeys go ape on Phesus Records of Manchester. "What I Want" is a loud guitar oriented rocker that seems good musically but has a muddy mix that obscures the vocals. "Four Letters" is another hard rocker that sounds a lot like a driving jam,making this a nice single if you're into bashing about a bit. (Sorry-been reading too many british reviews.)

The Cult Figures have a three-track EP out on Rather/Rough Trade called "Zip Nolan","Playing with Toys", and "Zip Dub". The A-side tells the story of "Zip Nolan, Highway Patrolman" and his escapedes on his motorbike. It's a fast-paced bang and crash number thats lots of fun and includes Zip himself speaking to the listeners in his best imitation of Squiggy, from the Laverne and Shirley show. The B-side has "P.W.T." which is a scary song about the mind police, and "Zip Dub" which is the "Super Hip 12" Heavy Disco Version" Played by piano, drum, comb and paper, clapping, and singing, and all the cuts are great (in an amusing way). Don't know who the figures are, except that the liner notes say the record was produced by the Swell Maps and there's no truth in the rumours that Marv, Joe, Barry, and Howie are Swell Maps. So who are the remaining Gary and Jonnie? Cult Figures, we must assume.

Rough Trade brings us their 22nd 45 release with the The Last Words' "Animal World", which is a good loud rock song with a clean guitar sound and gruff spoken/shouted vocals. The flipside, "No Music", is even louder and seems angry, aloost like the Suburban Studs imitating the Jam. Both cuts are pretty good songs and indicate that this band can rock out with the hardest rockers and yet still maintain a sense of control.

"We are the Lucky Ones", the new 45 from THE FLYS, is 1/2 of a double A-sided single. The other A side is "Living in the ticks", but it is only the second one that is worthy or "A" status. The first song is a boring sludge-pot of a heavy-metal meandering, but the second is a rousing well-played rocking criticism of country life and a young man's search for kicks in the sticks. The picture sleeve resembles a telephoto lens on a camera, with the label showing through the aperture. Not as hot a 45 as could be expected after their recent "Name Dropping", which was great.

The second single from Fashion is available now through Faulty Products distribution. The A-side, "Citinite" is repeatedly chanted. The B-side, "Wastelife", starts off as a hard rocker but quickly goes into Fashion's more familiar reggae stylings and is itself unusually long at 4:30. These two songs, along with their previous "Steady Eddie Steady" and "Killing Time", all rely on a reggae framework yet all seem like stark futuristic sound pictures of a gloomy world dulled by it s own sameness. Definitely a band to find out more about- They'll be at MOTHER's Aug 24th and 25th, so perhaps we will learn more by seeing them perform.

Detroit Heavy Metal Fans will like Destroy All Monsters' new 45, "nov. 22 b/w "Meet the Creeper" which has a blistering A-side featuring Niagra on Vocals and a well-recorded, always noisy band. It's all about the assassination of President Kennedy("Jackie, hold his brain!") and doesn't let up on it's energetic stance until it ends. The B-side is not as choice but is still pretty good, considering how awful the band can be live. Basically a good 45 from an on-again, off-again type of Detroit group.

The Cure continue to impress with their new non-LP 45 "Boys Don't Cry" b/w "Plastic Passion". The A-side is the tortured account of the break up of a love affair and how the boy must keep from shedding tears. Yet he is driven to them by his frustated efforts to reconcile his and the girl's relationship. The song is great musically, with the title chorus hook and a swinging tempo, and once the story is followed and the chorus' meaning made clear, it's an amazingly well-crafted song. The B-side is an ode of desire for "Miss Helga, a realistic doo-mate companion." As depicted on the back of the pic-sleeve, and it's a fine song with a sound that is the Cure's alone. If you haven't heard their first 45 "Killing an Arab" or the LP "Three Imaginary Boys", this would make a great introduction to the group, who are one of the best of the new wave groups with a polished sound.

THE MERTON PARKAS, a four-piece mod group from South London (Merton Park, to be precise!), have been signed by Beggar's Banquet — and, after completing their commitments on the London gig circuit, they go into the studios to cut their first single. They are the label's first mod combo signing, and they comprise Danny Talbot and Michael Talbot (both guitar and vocals), Neil Hurrell (bass and backing vocals) and Simon Smith (drums).

Fingerprintz's third release is "Tough Luck" b/w "Detonator". The A-side's energetic guitar pop is marked by undistinguished vocals, but the overall sound is pretty good. The B-side features an extra vocalist, Step Land, who has a more commanding voice than leader/writer Jimmie O'Neill. This group recently served as backup for Rachel Sweet on her U.S. tour and proved themselves to be good hard rockers and tasteful quiet rockers, but this 45 should have been much better. Rachel Sweet and Lene Lovich have covered O'Neill's songs but so far his group Fingerprintz have not found the one to record that will make them famous themselves. It's too bad, because they are a good rock band.

The Undertones, once on Good Vibrations records, please again on Sire with a re-recording of "Here comes the Summer" and two new cuts "One Way Love" and "Top Twenty". "Summer" is not changed much except for the phrasing of the chorus, but it was a great song to begin with anyway, "One WAY Love" is a unremarkable Undertones song, but "Top 20" is a powerful rocker that kicks all the way through. Good Picture sleeve with it, so this 3-track 45 is an all around success!

"You Need Wheels" is the debut 45 release from MOD group the Merton-Parkas, and swings along at medium speed, extolling the virtues of the automobile and it's relation to a person's status in society. The B-side, "I Don't want you to know", is another mid-tempo number, and both feature some good pop keyboard sounds. The unemotional sounding vocals make this somewhat of a disappointing debut, as it fails to rise above the mass of normal sounding rock music. This group is supposed to be the best of the "new" mod groups? Maybe next time.

THE UNDERTONES

Orchestral Manoeuvres has a 45 out now on Factory Records entitled "In the Park" and featuring two songs: "Electricity" and "Almost". What looks like it would be an instrumental turns out to be a unique-sounding Piano/Synthesizer and vocals song in "Electricity", which moves along quickly in an easy, flowing way without being spacey or drifting. This two-man group sounds good on the flipside too, though it is a slower, spacier type of song. Not as weird as the distinctive black raised lettering on black pic sleeve it comes in, but fairly special in it's own way.

There's a brand new 45 from Punishment of Luxury called "Secrets" b/w "Brainbomb". It follows quickly on the heels of their recent single "Engine of Excess" and is a fantastic new glimpse of the group. Both cuts are heavy rock standouts featuring curious but convincing vocals, and hot music as well as sudden stips and style changes that work rather than confuse. At last their merit as a much-heralded group is becoming clearer. We are ready for the LP now; and so is Punilux!

The Raditors (from Space) are back with a new 45 of "Let's talk about the Weather" b/w "Hucklebuck"/"Try and Stop Me", all cuts taken from their forthcoming album "Ghosttown". It's hard to believe that this is the group that did "T.V. Screen" or made that great debut LP. On the A side their sound is thick, layered pop thanks to the production and strings of Tony Visconti. An OK sound, but not for this once worthwhile hard edged pop band turned El Slicko Rock Singers. Not much hope for the LP, it seems, even though the B side does manage to rock out a bit more convincingly than the A side. May be better after repeated playings, but you may not play it enough to ever find out.

Parkas (L—R): Neil Hurrell, Simon Smith, Danny Talbot, Mick Ta

Philip Rambow has a new 45 out, "Fallen b/w "Bondaged and Blue". The A-side is a very conventional rock song that bores too easily, but the B-side is an interesting tale of gay boys and the ways they have fun. Overall, it's pretty uninspired music and the flashy guitar just doesn't flash enough to matter.

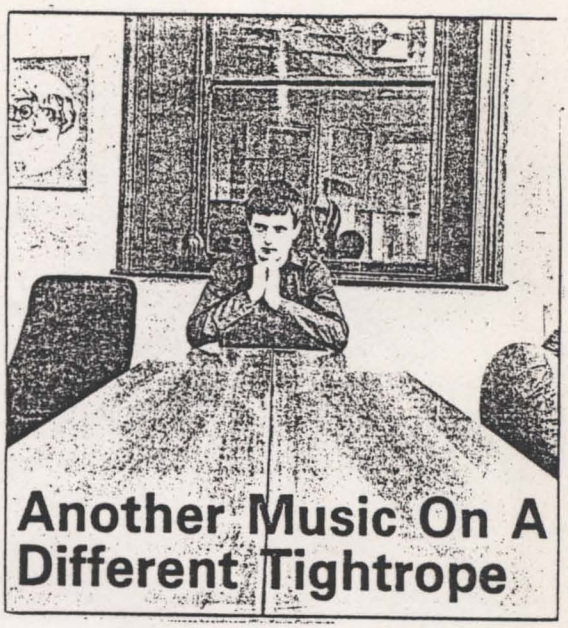
Second Layer's "Flesh as Property" EP features three electronic techno-pop songs that come off as marginally bizarre and not too clever. "Courts or Wars" is a driving melange of sounds all moving past amidst ominous vocals about courts or wars (and little else). "Metal Sheet" is a direct ripoff of every song ever recorded by Suidcide and it's shocking that any group would actually bother (there is no need for two Suicides in the musical sphere). "Germany" is a more melodic electronic song, slower moving than the others and somewhat more refined, and it turns into a rock song halfway through, this EP is a not too successful debut from this Surrey group, but a good try, perhaps.

The Smirks have two new 45's out now on Smirksongs, distributed by Virgin of the U.K., this Manchester Group sounds like the Jam at moments, but their songs are fuller sounding. The vocals sound a bit forced at their low pitch but work well by about halfway through each of the 5 songs on the 3-track EP and the newest 45. "To You" sounds like Jam and Buzzcocks, (I may be mistaken but I think that the "To You" is a tribute to the Buzzcocks-"I'd like to buzz with you, do what buzzers do"-ed)but actually all their songs have a sound all their own because of the vocalist, whose voice is not so convincing at first. The group is tight throughout, and they're another pop band from Manchester with a future (Although their first couple of 45's in 1978 were nothing special.).

Sussex are a decent pop band similar in sound to the Yachts. They are on Radar but call it genetic records, are cloned at T.W. Studios, reproduced by (the Motors) Nick Garvey, and genetically engineered by Alan Winstanley. Their two songs "Treat me Kind" and "What's the Point" are good enough to make you listen but are not much better than anyone elses, so we'll have to wait for their next release to see if they're really any good.

The second 45 from the Teardrop Explodes is"Bouncing Babies b/w "All I am is Loving You". The A-sides's a good keyboard based song with catchy vocals and driving drumming from this iverpool three-piece band, but the B-side is a pointless, wandering, stupid sounding love song untypical of this promising new Group. Their "Sleeping Gas" was a great song, and "Babies" is just as satisfying. Hope they record more soon. When their songs work, they sound great.

The Tearjerkers "Love Affair" is another good release on Irelands' Good Vibrations Label, a fresh pop sound with great harmony vocals and an overall sound that can only be described as "bright". This could easily be a hit. More obvious than the Undertones as star material. The B-side, "Bus Stop", is another hot pop song that definitely establishes the Tearjerkers as a band to expect good things from.



Manchester's Object Music has released a 45 by the Warrions called "Martial Time" and it's a weird reggae tune that sounds off key in more than one spot. The B-side, "Martial Law" is a very uninteresting Dub version of the A-side. A surprising disappointment from this generally successful independent label.

Finally, Zero Zero have a neat 45 out in "Chinese Boys". Sounding like a pop-oriented Bowie on vocals, the band moves from chorus to verse with ease and giv es this song a lot of mixed tempo punch. The B-side, "Coupe de Ville Dawn" is a semi boring ballad, but the A-side is so good it makes up for it! "Chinese Boys" is a song that deserves to be played and heard.

YOU CAN PROBABLY HEAR THE SONGS REVIEWED HERE ON "TEENAGE PARTY", ON WZRD 88.3 FM, SATURDAYS FROM 7-10 PM, WITH YOUR HOST, LITTLE DOUGIE , WHO ALSO WROTE THE REVIEWS.

THE OCCUPANTS TOUR OF CHGO'S
NEW WAVW HOTT SPOTS:

THE MARE: not in operation since 1978, but has plans of re opening as a punk deli. see noah.

OH BADONES: chgo.'s most intimate new wavw bar, features no toilet paper in women's johns. nancy and roseann keep the punk torch lit all the same. you can see the ugliest people in the midwest pogo to punk anthaems , some can vomit at will. all of this is for a mere 1$ or 2$ or a taste of mda. drinks are stiff, champagne for 7.50 is the real bargain.

BOBS, HOOTS, OR ENO: THIS FAB NEW bar boasts to be chgo.'s first alternative new wavw new wavw. used to be a fag joint and the decor gives that away in a hurry. cute girl dj makes valiant attempts to pass off the cars as rockdisco. bartenders are very slow on busy knights. owners do not like their help. f. funne is the hostess with the mostess.

TOOTS: unscene by this reviewer. supposed to have watered down but cheap beer and a good jukebox. we'll see.

KATZAREJAMMEN KIDS": now we get to the MEEN of the local sceene. billing itself as the oldest bar on linc. av., this punk odeom jumps til 2am every thurs. proprieter, james meen, serves the cheapest and biggest proportioned drinks this side of clybourn. bartender sammi, does tri sexual acts in the basement after hours for that added punk appeal. saftey pins and leather and anything goes. good drugs abound .

NEW WAVA FROM FORYOUCHEESE: every friday from 5:30 til close young homosexuals prowl the stares and act queer. free coffee from JO.

buzzcock fun page

HOWARD DEVOTO b.15.3.78
Vocals, song-writing. Was studying Humanities at Bolton Institute of Technology in 1975, when he thought it would be interesting to make music.

BUZZCOCKS - first line-up - first gig July 20th 1976 at the Lesser Free Trade Hall, supporting the Sex Pistols.

This line-up played extensively through 1977, making its debut on March 11th with Clash at the Harlescen Coliseum, later joining the White Riot tour in May. Further work led to the group signing with United Artists, 16.8.77

PETE SHELLEY b.17.4.55
Guitar, vocals, writing. Studied Electronics and Philosophy at Bolton where he met Howard, Autumn 1975. Had played in "occasional" groups with friends at school. Began writing with Howard and thinking about forming a group together.

This line-up played 11 gigs from June to December 1976, including the Screen on the Green with the Pistols and Clash, Day Two of the 100 Club Punk Festival and introduced the Electric Circus - a Manchester heavy rock venue - to new wave.

STEVE GARVEY b.8.1.56. Bass, occasional writing. Introduced to the band by The Wall, passed the auditions. Had done a little club playing, was working as a brass-instrument repairer before joining Buzzcocks, his first group.

Inspired by seeing the Sex Pistols in February 1976, Howard and Peter start looking for musicians.

JOHN MAHER b.21.4.60. Drums. Met Howard and Pete through a girl drummer who had replied to their advert. Sixteen and taking O-levels when he began rehearsing with Buzzcocks, his first group.

DISCOGRAPHY:
Spiral Scratch (ep) New Hormones ORG 1
Breakdown/Time's Up/Boredom/Friends of Mine
Recorded Christmas 1976, released January 29th 1977 in a series of small pressings totalling 16,000.

Time's Up (bootleg lp.) Voto.
A number of demo-tapes recorded in an attic studio in Stockport, Sept. 1976. Includes the Troggs' I Can't Control Myself, an arrangement of Beefheart's Big Dummy and Boredom.

February 1977 - Howard leaves the group. Has discussions with Glen Matlock about the formative Rich Kids, but decides to look for his own musicians to form the group which became Magazine.

Pete moves to vocals, Steve moves to guitar (his original instrument) and auditions begin for a bassist.

STEVE DIGGLE b.7.5.55
Bass guitar, later guitar, vocals and songwriting. Met the others in a case of mistaken identity at a Sex Pistols gig in June 1976 at the Lesser Free Trade Hall, Manchester. Left school at sixteen, worked as an apprentice in a foundry for two years and was unemployed until he joined Buzzcocks, his first group.

looking for a bassist

GARTH. Something of a mystery. An old friend of Pete's, had played with him at school. Worked as computer operator and played traditional rock'n'roll in clubs before joining Buzzcocks.

BUZZCOCKS

played extensively
making its debut on
ith Clash at the
liseum, later joining
iot tour in May. Further
the group signing with
sts, 10.8.77

DISCOGRAPHY:
Orgasm Addict/What Ever Happened To?
(United Artists UP36316)

Released Oct/Nov. 1977. Cover montage by Linder, an old friend of the band.

Roxy Club London WC2 (live compilation lp)
(EMI-Harvest)

Two tracks: Breakdown and Love Battery.

Short Circuit (live compilation lp)
(Virgin Records)

One track: Time's Up. Recorded on the closing night of the Electric Circus, October 2nd 1977.

The Best in Good Food (bootleg lp.)

Contains most of the set from the last night of the Circus (above) together with assorted songs from John Peel Show sessions (What Do I Get?, Late For the Train) and Troggs' I Can't Control Myself performed by the reconstituted original Buzzcocks line-up from the Granada TV programme "B'Dum B'Dum".

Clear Buzzcock Bootleg

with 'Orgasm Addict' recorded and major touring begun Garth's personal problems increasingly became harmful to the group's work - culminating in a drunken appearance at Mr. George's Club Coventry, October 7th 1977. Unable to play, Garth quit the stage, leaving Steve, Pete and John to continue. The trio continue to complete the tour, with the assistance of BARRY ADAMSON, bass-guitarist with Magazine. Barry guested on six dates in November whilst auditions continued.

Rumour has it that the Buzzers will be in Chgo the first two weeks in Sept.

arVaT b.6.1.58. Bass, al writing. Introduced and by The Fall, passed tions. Had done a little ring, was working as a trument repairer before uzzcocks, his first

BUZZCOCKS
SIOUXSIE & THE BANSHEES
SUBWAY SECT
ROUNDHOUSE
11th DECEMBER

More live work followed 'Paddy's' selection, leading to major recording and touring projects.

Hello Buz!

THE BUZZCOCKS

Buzzcocks entertain

THE BUZZCOCKS have now finalised the schedu
tour, which starts next month and runs through into
The tour goes under the banner of 'Entertaining F
the release of their latest single, 'I Don't Mind', on Ur
week.
They w
on May 5 at Liverpool University and then
ation 9, Cardiff Top Rank 10, Shrewsbu
20, Southampton Top Rank 21,
castle City Hall 18, Bradford S
ff 23, Birmingham Mayfair 26, Lon
ells June 1, Belfast Ulster Hall 2, Gl
ce Hall 5, Edinburgh Odeon 6.
ill be Penetration.

Another Music In A Different Kitchen - UAG30159

Love Bites - - - UAG30197

Albums, released in March and September 1977 respectively.

DISCOGRAPHY:

What Do I Get?/Oh Shit - -	UP36348
I Don't Mind/Autonomy - -	UP36386
Love You More/Noise Annoys -	UP36433
Ever Fallen.../Just Lust -	UP36455
Promises/Lipstick - - -	UP36471

These singles were released at roughly bi-monthly intervals from February (What Do I Get?) to November 1978.

BUZZCOCKS

Harmony in my Head

Everybody's Happy Nowadays

Richard Hell Interview

When Richard Hell was in town, Terry Nelson was able to line up a interview with him. It sort of went like this:

Terry Nelson: As I said earlier, Richard Hell, would be coming and here he is in the studio.
Richard Hell: Still Coming in, I think.
TN: Great to have you down here
RH: Flowing down the stairs
TN: When exactly did you start in music? How long has it been?
RH: Since '74 when I was in the first group called Television. I founded the group with a guy I was in high school with, and we ran away from school together and we were good pals, but under the pressures of power struggles... we collapsed. I left that group in about '75, then I spent a year with the Heartbreakers, then I started this group.
TN: Were you on Little Johnny Jewel or was that after you left?
RH: No, that was just after I left.
TN: What do you think would be you're main influences?
RH: Influences. The music I heard when I was a young teenager. Actually, I only had about two albums when I was a teenager. from 13-19. Two albums to my name. One was a Dylan album, Bringing it all back Home and the other was a Stones album, The Rolling Stones Now! I never really imagined.... I wasn't a musician then... obviously I didn't listen to too much music (laughs) The way I remember those records was, ah.... every time I got suspended from school, my mother would make me work around the house, all the time that I was suppose to be in school, and so; since that was pretty frequently (laughs) I would play those two records all the time, and that was really why I had them. So I guess it was sort of a sublimal influence.Like, I wasn't a musician at the time, and I wasn't trying to learn chords off the records, but I still feel they were an influence. And those were the only records I had. I liked to be outdoors when I was a kid and I didn't listen to too many records, now I still don't, I'd rather watch T.V. I hate concerts, I like clubs where you can get drunk and pick each other up and stuff. I hate having to sit down in a seat, and not being able to order a drink, not being able to circulate and see people. To me, that what matters in rock n roll. It's not a spectator sport, to me, alot of appeal was that this is something everybody can do for kicks. That's what the beauty of the gigs are. A lot of people mulling around who don't have to watch it if they don't want to,... but, ummm, if they don't we would probably knock them to the ground and beat them to a pulp. (laughter). So, I guess I shouldn't say that I don't care what they do cause I really hate it when they turn it into a kind of concert thing where they are staring at you ... you feel like you are a sort of side show. The band can't do a decent job unless the first ten rows are in there getting off. Jumping around and getting off.

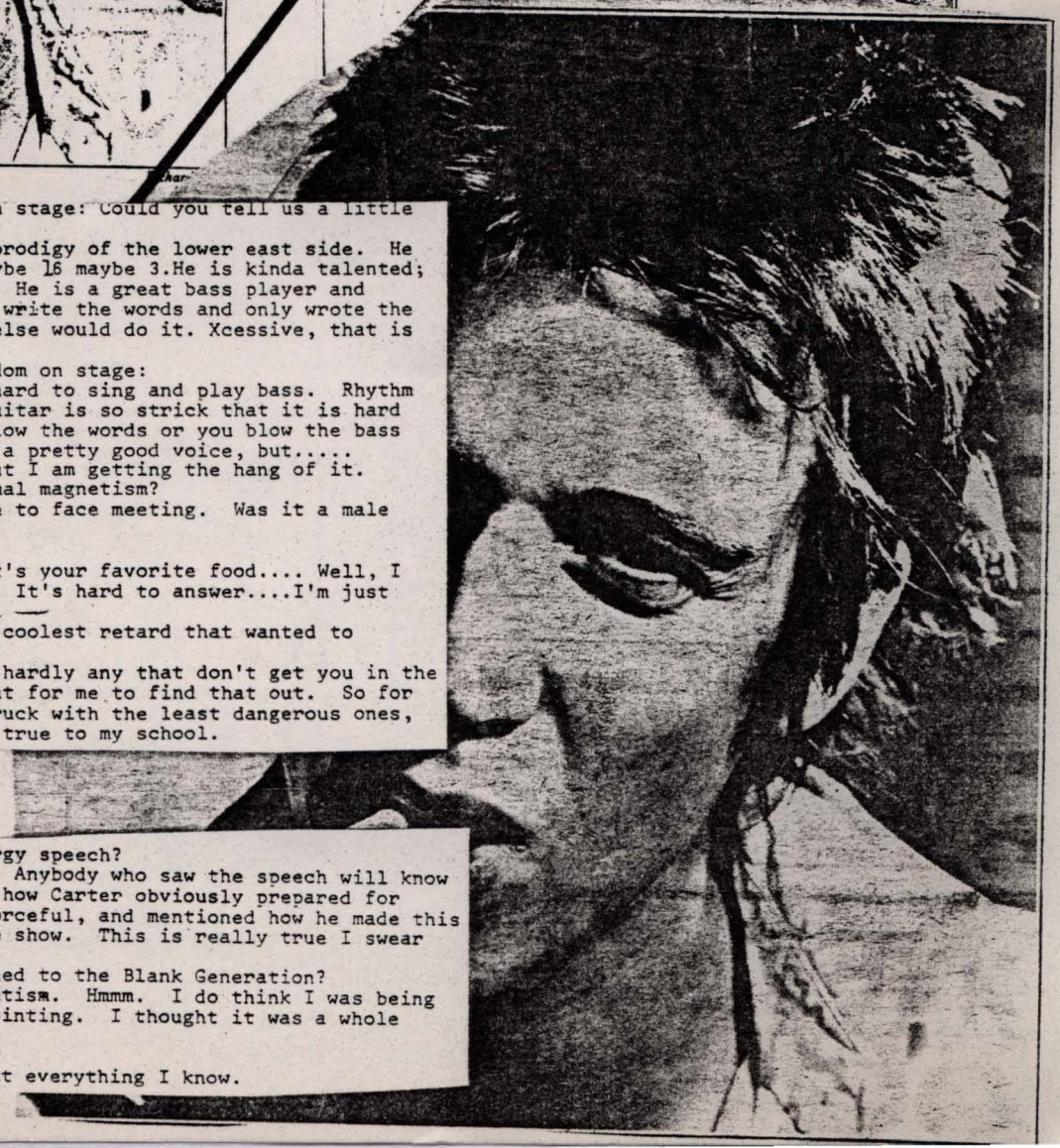
I ONLY HAD TWO ALBUMS WHEN I A TEENAGER

TN: It was a pretty good crowd last night.
RH: Oh yeah, I really liked it last night, really liked it. It's been good every set on this tour. This is the first time that we've gone this far from New York to the Mid-West. Though we've toured in Europe and England; that was at a point where we were having hassles with the record comapny. Otherwise we never played outside of a driving distance from N.Y.
TN: What do you think of the N.Y. scence now as opposed to when it started out?
RH: Well, I like stepping on all those heads. About three or four years ago there was a couple of headquarters where you could go and cound on all your friends being there, all the groups would be in the same place everynight --but now it has become so big, and there are so many clubs and so many tourist, that the music has become one of the biggest tourism industries in New York. It's amazing the crowds that show up at CBGB's. And so that whole sense of mutual mission is gone. Sort of dissappointing. It's inevitable with the success.

....music has become one of the biggest tourism industries in New York.

What do you think of the scene over in London now?
Real, real dilluted; I've been there twice, Once, Immediately upon the release of the Blank Generation album we toured with the Clash and things were really popping and real exciting. A lot of times we left the stage dripping with saliva, they spit so much, it was sort of a trendy thing. It was the provinces trying to impress the people on the stage. They mean well, but its hard to have anything less than contempt for that totally meaningless trendiness.
Then we went again to tour with Elvis Costello this year; and everything had completely relaxed. There was a point in England where there was a real fire from the kids "We put the Sex Pistols into No. 1" and they though they were going to control who and what they were going to listen to.All that totally collapsed and now it is just pop music. The Clash is pop music. New York is where it started and New York is where it is still the most furtile.
TN: What about Nick Lowe; and that possible album on Radar?
RH: Our manager now handles us and E. Costello and Nick...
TN: Jake Riveria?
RH: Yeah, We were pretty compatiable with Nick but now I am just toying with the idea of us just handling it ourselves. Jake just financed our demos in N.Y. so we could negotiate a new contract, we are the kind of group who is essentially a live band. Our main aim in the studio is to have a good rehearsal we don't use alot of gadgets. We're not a producer's sort of band.

"I'm just overwhelmed by the choice"

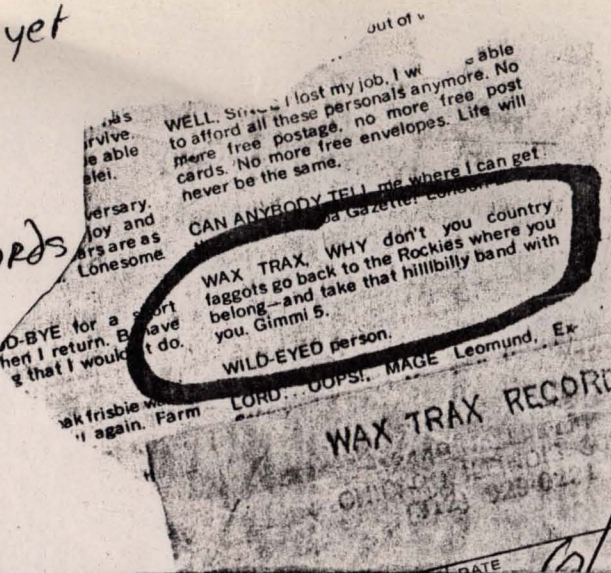


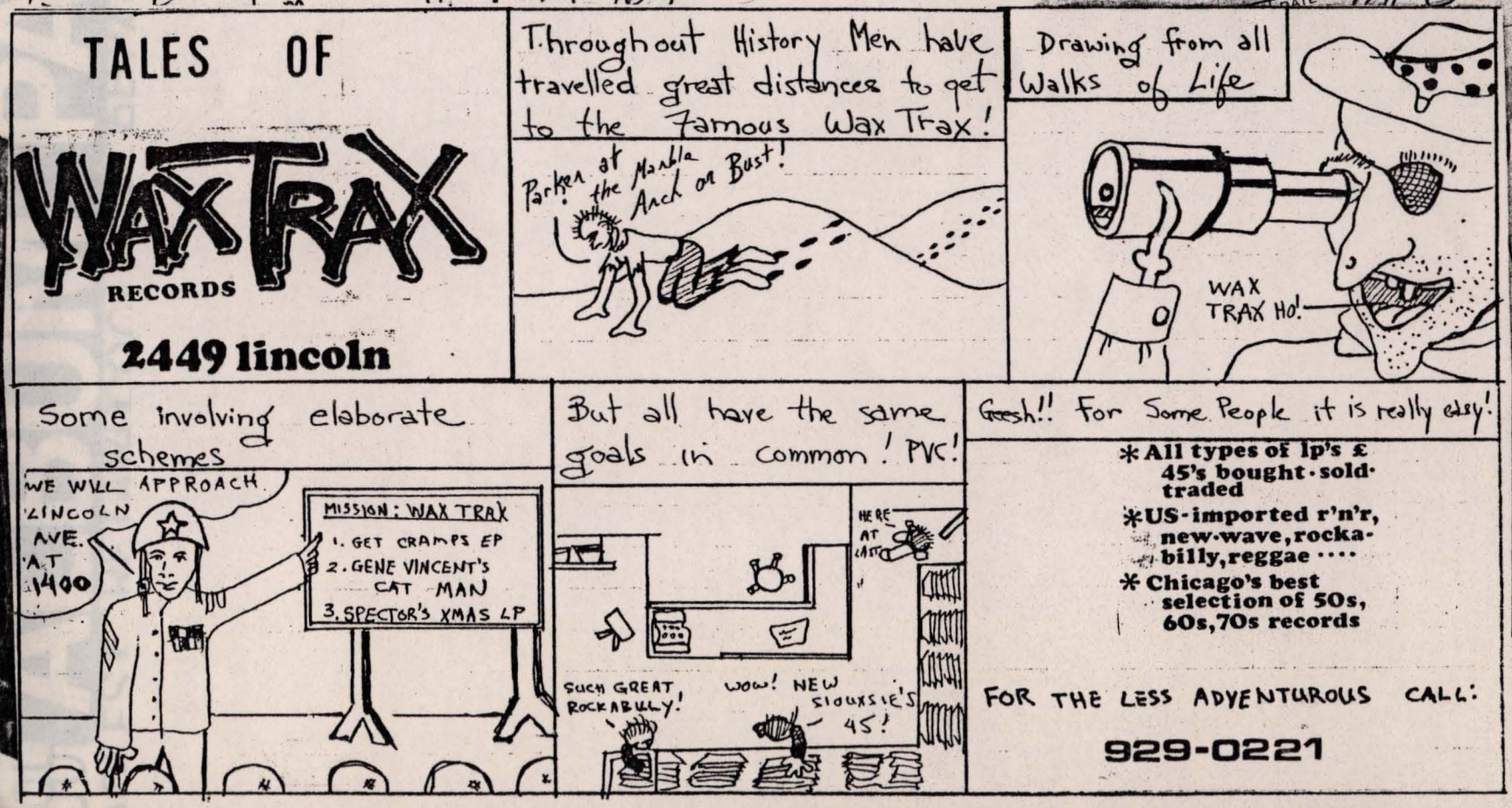
TN: You have a very good visual effect on stage: Could you tell us a little bit about your new bass player?
RH: X?, he the obnoxious little diapper prodigy of the lower east side. He just turned 17, maybe he is still 17, maybe 16 maybe 3.He is kinda talented; I just wish he had the modesty to match. He is a great bass player and writes good songs too. I prefer just to write the words and only wrote the music out of neccessity, because no one else would do it. Xcessive, that is his name Xcessive.
TN: How do you enjoy your new found freedom on stage:
RH: I hate it; I just did it cause it's hard to sing and play bass. Rhythm guitar you can manage it well but Bass guitar is so strick that it is hard to keep it really boiling. Either you blow the words or you blow the bass playing. Someone like Paul McCartney is a pretty good voice, but..... Yeah, it was a trauma in the beginning but I am getting the hang of it.
TN: Do you feel you have sex appeal; animal magnetism?
RH: Well, bring it on! Let's have a face to face meeting. Was it a male or a female?
RH: What's your favorite drug?
RH: It's so hard; that's like saying what's your favorite food.... Well, I guess people do have favorite foods..... It's hard to answer....I'm just overwhelmed by the choice.
TN: Actually, there is this magazine the coolest retard that wanted to ask you these questions...
RH: The problem with drugs, is there are hardly any that don't get you in the end. UMMmmm. It was a real disappointment for me to find that out. So for a real favorite you struck, stuck and struck with the least dangerous ones, much as I hate to admit it but I must be true to my school.

TN: What did you think of Carter's energy speech?
RH: (Ha, Ha Ha) I liked his left hook. Anybody who saw the speech will know what I mean. The analyst talked about how Carter obviously prepared for days and days and really meant to be forceful, and mentioned how he made this vaguely obscene gesture all through the show. This is really true I swear to god.
TN: Maybe you could tell us what happened to the Blank Generation?
RH: I prefer to talk about Animal Magnetism. Hmmm. I do think I was being overly optimistic. It was very disappointing. I thought it was a whole generation.
TN: Is there anymore you'd like to say?
RH: No, I think I've probably said about everything I know.

TOP 10 MOST ASKED QUESTIONS (by phone)

1) when do magazine tickets go on sale
2) do you have the talking head album yet
3) " " knack album
4) where's the J III playing tonight
5) do you buy pre-war 78's
6) how much do you pay for records
CAN I talk to Jim
CAN I " BACK yet
" PAPERS/pipes





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12	50
3	00
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1	
$40.	75

Thank You
accompanied by this

ALBUM PAGE

by Doug Brown

THE CURE THREE IMAGINARY BOYS FICTION DELUXE FIX1 (Import)

SIDE ONE	SIDE TWO
10:15 Saturday Night	Foxy Lady
Accuracy	Me Talk
Grinding Halt	So What
Watercolors (Shades of Grey)	Fire in Cairo
Object Object	It's Not You
Turn Around	Three Imaginary Boys

THE CURE -- Three imaginary boys making remarkable music on this insanely diverse and listenable album. The key to this phenomenon has got to be the production job, as the sound is so clean, sharp and full that you'd swear it would take more than three people to perform all that great music. The songs range from mesmerizing ballads to mid-tempo tunes with astonishing vocal effects and then to rousing rockers, each style complementing and offsetting the other. The album is very impressive as a whole, the final result being greater than the individual parts, which are quite strong to begin with (the concept of synergy applied in a musical sense). All the material is original except for their modern interpretation of Jimi Hendrix's "Foxy Lady," and the variety of styles and the resultant moods are used very effectively. Imagine, if you will, a ballad delivered in a slightly uptempo manner, featuring the repeated spelling out of the line F-I-R-E-I-N-C-A-I-R-O (Fire in Cairo) -- it's such a surprise, as is the whole collection of songs, and they become instantly familiar. The LP does not contain The Cure's best-known song, "Killing An Arab," nor does it contain their new 45, "Boys Don't Cry (reviewed elsewhere in this issue). In fact, even the song titles themselves have to be made up by the listener (or reviewer), as there are only symbols for titles and the necessary translations do not accompany any of the copies we've heard of yet. What you get is a total of twelve fantastic songs by three imaginary boys who do exist and are currently on tour in England. A band not to be missed -- The Cure.

Joy Division UNKNOWN PLEASURES FACTORY RECORDS FACT 10 (Import)

The singer with JOY DIVISION, who have just released their first album, has a voice somewhat like John Cale's. The LP sounds pretty good, but almost as if it had been recorded for progressive FM radio about four years ago, yet it probably wouldn't have been accepted easily then, just as it won't be accepted easily now. Most surprising is the change in sound and musical direction that this band has undergone. On their previous 12" 45 and the two cuts on "A Factory Sample," Joy Division were an interesting, loud, guitar-oriented band with an eerie vocalist. On this LP, however, they have become much more refined musicians and have produced a moody, involving set of very strange stuff, reminiscent of the early Doors, ominous Kevin Ayers, and even Iggy Pop's slower songs ("Turn Blue," in particular). Joy Division's modern sound is adventurous in a subtle way, as the music is definitely not punk-oriented, yet the band's history was, and that change has been so successful and seems and feels so honest that you can't help but be impressed by this compelling debut album. It's not very likely that this will be released in the U.S., so check the import sections at the stores for "Unknown Pleasures," an LP by Joy Division.

SWELL MAPS A TRIP TO MARINEVILLE RATHER/ROUGH TRADE ROUGHZ (Import)

The debut album from SWELL MAPS is a very confusing mixture of sounds and styles, mostly noisy. The first side is a great series of pop songs with obvious punk roots, the second loud, raw and fast. Vocals are good but not pretty, lyrics are both fun and angry, and the songs do show some variety. Unexpectedly, the second side has one song similar to those on the first but then the vocals cease and the instruments become noisier and assume different rhythms and focuses, creating an unanswered question in the listener's mind: "What is going on on side two and why did the band stop playing their (good) songs?" The fact that there's a free 4-track EP included with the first copies of the album doesn't help explain what the MAPS are up to, as the first two cuts are throwaway light rock instrumentals and the next two are el-bizarro ballads. Basically this is a punk LP that starts off well in a hard-edged framework but then deteriorates into unfathomable waves of rhythmic noise, confusing rather than disappointing, unfullfilled through its own musical schizophrenia.

A Manuscript Found In My Time

by Eric, a newcomer

I can still remember when it was green outside. Although I'm fairly old now, there are drugs to keep my mind functioning within the realm of sanity. My body was replaced long ago with a much better plasticene one. The brain, however, could not be replaced because I was so old when they originated the new bodies, but I'm kept on the brink of babbling senility by these drugs ...

I was about fourteen when I experienced the last regular seasonal year, it had the fabled four seasons; you remember them from the edu-tapes: spring, summer, fall, and winter. Winter was cold and white, pure, natural white. It was almost as good as the green that followed. In the spring everything warmed up, and the already polluted rivers swelled up and flooded from the thaws. Everything was pure green in the late spring and summer, the trees becoming beautiful patches of green against the blue sky, filling out their skeleton branches with a long-awaited rejuvenation.

If the new ones find me writing this, they'll seal me up and confiscate my new shell, giving it to another who they feel deserves it more. They're always looking for an excuse to steal an original's place.

I had good antibodies; I survived. There were too many people on this green world, and these too many people each took with them a part of the green, masking it with litter and garbage until there was none left for our weary eyes to rest upon. The seasons began to disappear; the winters became longer and colder and the summers became longer and warmer. There was no real spring or fall anymore, but now I consider them lucky to have had even the disoriented seasons. It's better than none at all.

The new ones know what happened. Nature tried to keep a balance. The seasons were eliminated by the polluted air, and life refused to function normally.

Nature had her own way of keeping mankind in line. All the threats of self-destruction proved to be true. It was different in execution, though, because man's downfall lay in his quiet neglect of his natural surroundings, and not in his aggressive, war-like tendencies.

My generation was brought up during the electronic revolution. We had simple television to watch throughout our childhoods. The second American Revolution was starting to form in our minds even then. It finally came in 1986, when I was 32, just ten years too late for the bicentennial. By this time, though, nature was no longer capable of curing herself, and she let out tremendous plagues on mankind. Floods, earthquakes, fires and storms.

This took care of the over-population problem, but the chaos that accompanied it nullified the new government's position. New pioneers were needed, and America reverted in ideology to a unified nationalism which, in the true American spirit, rebuilt and reshaped both the government and the environment with amazing efficiency. Nature's battle was over; she was dead and mankind was still alive.

Everything green was lost, but many scientific advancements were made, enabling men's lives to be continued. Artificial water was created to supply men with needed fluids, and micro-cellular reproduction was developed to facilitate the repopulation of the planet. Now, when they take the original body, they remove a few cells and extract the DNA. The process is completed by constructing "fetuses" from this cellular matter via induced mitosis. This was also called cloning. Of course the chromosomatic structure is purged of all impurities obstructing the development of a perfect new one.

These is no method as yet to formulate mature minds ready for the new bodies without utilizing the adolescent growth period in a flesh body. It will happen in time

unlimited life one may choose to die, in fact one must choose die. There is no other way. If one neglects one's body and doesn't have it overhauled regularly, it might run down, but there's an alarm that sends a repair van that always manages to arrive before one can die.

Voluntary dying does indeed give one more time for considering the long-secretive truths of Kharma. New churches spring up continually; someone new is always being enlightened. I have found nothing more than memories to meditate on, but I was put into my new body at an advanced age. Others may, and often supposedly do, find new truths, but for me there are naught but old ones.

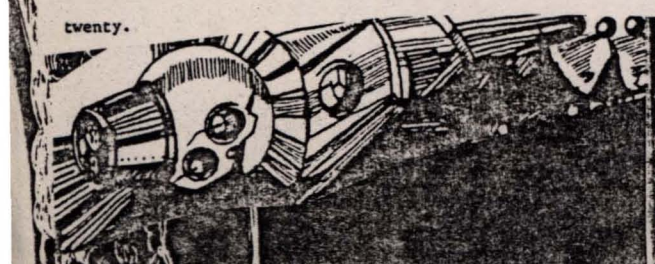
I will stay alive just long enough to ensure my successor's existence. My family all died out during the infestation period, and I would like a semblance of me to remain here in my stead when I'm gone. The cells are old; the office of Rejuvenation and Regeneration is still considering my request. It should go through; I'm the last in my line. I couldn't bear to see the boy (that's what I decided on requisitioning), he will look the same as I once did.

As soon as his existence is guaranteed, I'll provide for him well and go over to the Church of the Infinite Light and pledge some materials in return for the sanctity of my soul. I feel better placing my soul in the hands of the church. There's always the free Socialized Expiration Department, but I'd only be a number there, whereas in the church there's always the chance of being remembered by some of the materials I'll leave.

I don't work at all now, my skills are archiac, and manual labor is taken care of by new bodies with radio-electronic guidance systems. Our new bodies can now withstand the poisonous gasses outside, but all emphasis now is put on the mind and the bettering of its functions. I often wonder why they bother to use bodies at all.

I get quite a bit of revenue from my invention, though, so even if I would work, I don't think they'd let me. My invention was an anti-atomic, radio-spectroscopic ionic reverser. It works quite well. It simply projects a force dome of sensitive beams that oxidize any substance penetrating it just enough to take a spectroscopic reading and send out to the protective inner dome the anti-atomic components necessary to the reversal of the substance's ionic bondage, direction, and inertia.

This invention helped quite a bit during the rebuilding. I think that's why they awarded my a new body even though a younger one with a better mind should well have gotten one first. Brains begin to deteriorate seriously if left in the flesh-bodies past the age of twenty.



I am one of the last naturally-born in the world. I receive no acclaim for that or for my invention; the rebuilders rejected competition -- it would be unfair for someone naturally-born to be led to believe that he was superior. Although the same dictum is applied to the new ones, their calm acceptance of it gives one a feeling of their dominance. All our brains are devoid of harmful emotional responses such as love, hate, and jealousy.

The race in the new bodies is neuter; there is now no need of sexual intercourse. When the regeneration of separate brains is perfected, even the small taste young ones now receive of sex will be gone.

New bodies do have differences, though. One can actually choose just about any visage that one desires. This also will soon be gone: telepathy is being instituted into all the young one's brains by arranging their chromosomes according to a new technique. Identifications will be made by telepathic thrusts, kept on constant announcement by a control in the body.

I fear the new people; they might see it as a waste to keep me going at any time now. I'm not afraid of dying, I did that years ago, and will do it again soon enough. I only hope that I have enough time to leave a part of me on this rebuilt nightmare of a world.

There is no longer even the reward of sleep to the exhausted consciousness; new bodies don't require it and the new ones have no use for it. My compartment doesn't even have a bed. It's not bad, as compartments go. I can see all the way to the end of the dome.

My progeny will be appointed to receive this room, my materials, and my new body, once I discard them.

There is a time machine. It's only an experimental one, the new ones have no real use for extra times. There are no more hour-clocks, only devices that inform you when you've gone around the sun once more. The time machine is not easily accessible to a non-worker. I must pretend to have drawn up the plans for a new invention. After so long, will they believe?

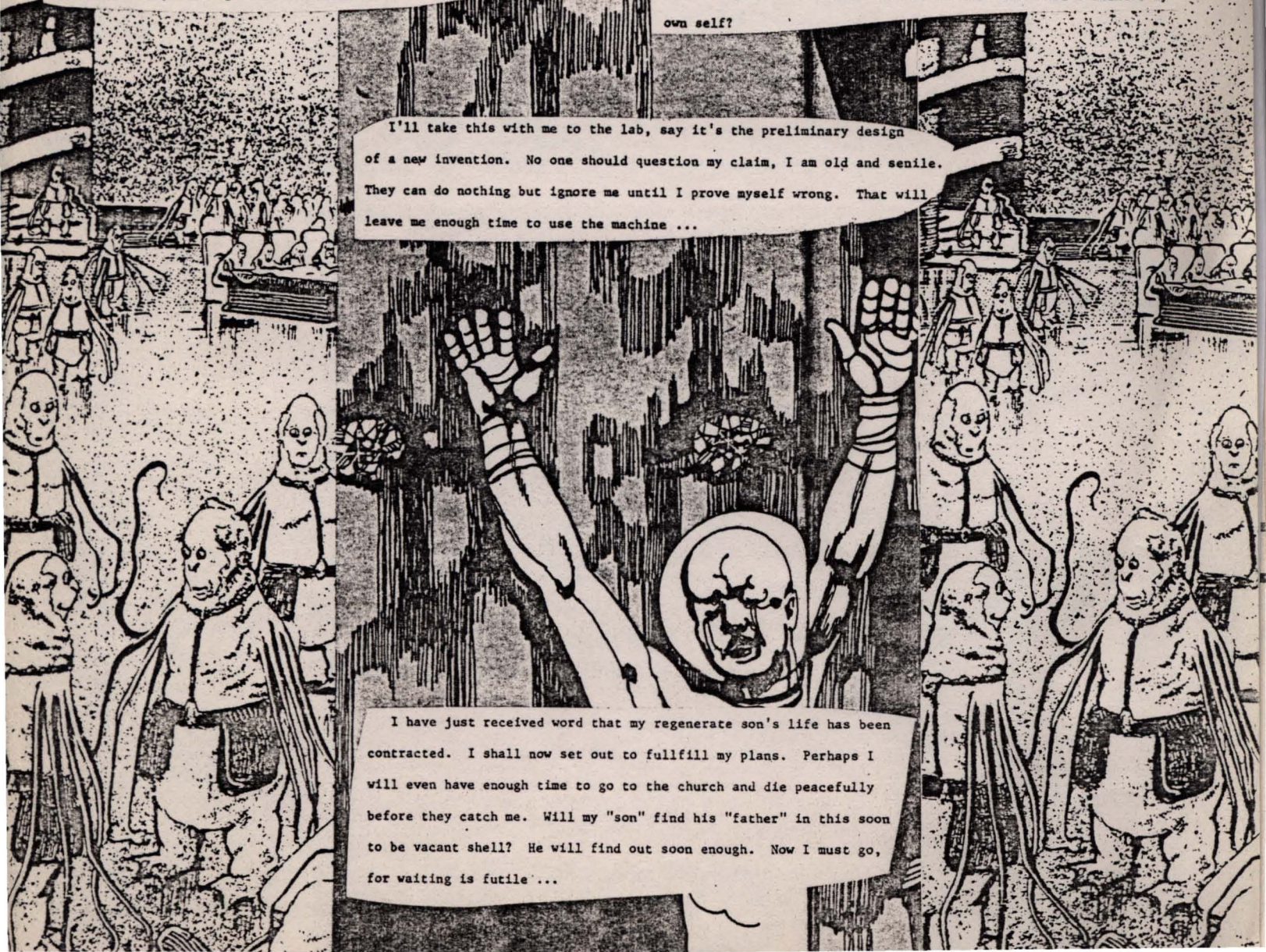
I can remember what it was like to feel things; emotions come to me now as green shadows on a bleak present. Even one chance to again realize hate or love would be worth insufferable anguish to my brain. I once felt lips warm against mine, I once felt the incredible ecstasy of orgasm, felt my senses numbed by alcohol and heightened by marijuana. What dreams these are now, they keep me alive with hope. Somewhere or somehow they must again be realized.

What price can be paid for the return of life in a green world, where pleasures of the flesh are so plentiful that they are scorned for tasks of worthless merit? What worth, after all, are these pleasures? Think of what science has done for the mind in the last half-century. What price did we pay for our negligence? New ones, at least, are happy. I am not. We received new bodies, the old flesh ones are no good anymore. The race is losing its human features, and green landscapes are gone completely. What we have now are city-domes and dank underground passages. Poisonous gasses surround us, emanating from a once-lush planet turned rancid. The new ones and their fine, new bodies are unaffected by this, but the heat that the new atmosphere admits is nearly more than even they can bear.

I'm told that green planets still exist somewhere in the universe. Why aren't the new ones even interested in colonizing one of them?

Who is to warn those who are fortunate still? Who can acknowledge the response of nature to the ravaging of her beauty? Must "Rome" fall yet again?

Perhaps there is a chance. Perhaps I can send this manuscript back in time to the green world, back to my race. If I send it back to myself will I know what to do with it? Will I believe my own self?



I'll take this with me to the lab, say it's the preliminary design of a new invention. No one should question my claim, I am old and senile. They can do nothing but ignore me until I prove myself wrong. That will leave me enough time to use the machine ...

I have just received word that my regenerate son's life has been contracted. I shall now set out to fullfill my plans. Perhaps I will even have enough time to go to the church and die peacefully before they catch me. Will my "son" find his "father" in this soon to be vacant shell? He will find out soon enough. Now I must go, for waiting is futile ...

The Teenagers

SOUNDS GOOD

SOUNDS GOOD
RECORDS & TAPES

CHICAGO:
3155 N. Broadway
3176 N. Broadway
3259 N. Ashland
4821 W. Irving Park

SCHAUMBURG:
1425 Schaumburg Road
NORTHBROOK:
Sanders Court
Dundee & Sanders Roads